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‘FORSONINGEN’ IN TEGNER’S FRITHIOFSSAGA.

In this canto of the *Frithiofssaga* Tegnér gives poetic expression to the most vital doctrine of his religious philosophy of life. Much has been written about Tegnér’s religious views and their relation to the *Frithiofssaga* but no attempt has yet been made to connect the religious significance of this poem with that of the author’s previous poetic productions. An appreciative interpretation is always incomplete and unsatisfactory if a literary work be isolated from the emotions and convictions to which the author has given expression in various productions other than the poem in question. Such is the case with the canto, *Försoningen*, in the *Frithiofssaga*. It is the purpose of this article to point out the connection in thought and language between this canto (1822) and four of Tegnér’s previous poems: namely, *Fridsröster* (1808), *Träden* (1813), *Nattvardsbarnen* (1820) and *Epilog vid magisterpromotionen i Lund* (1820).

In all Scandinavian literature there is no poet who has given such beautiful expression to religion as Esaias Tegnér. The vital essence of all his poetry is religion. Like a golden thread he weaves his religious thought through the woof of his work, thus lending to his poetry a religious coloring which constitutes the character of the whole. For Tegnér poetry is the greatest and truest expression of religion. Poetry is with him the expression of God in man and this is Tegnér’s whole religion. In the *Epilog vid magisterpromotionen i Lund*, in an address to the students of Lund university, Tegnér lays especial stress upon poetry as the direct vehicle of the soul’s thought. Strength and clarity (*kraft och klarhet*) are the essential characteristics of poetry. Poetic thought he compares to the clear light of the sun, the same symbol of art that the ancient Greeks chose in the God, Phœbus Apollo. ‘In poetry, as in the realm of Phœbus, all things must be clear. All poetry is transparent; its structure is of crystal and the light is reflected through its mirror-walls in a thousand refracted rays.’

I Febi värld, i vetande som dikt,
 är allting klart: klart strålar Febi sol,
 klar var hans källa, den kastaliska,
 hvad du ej klart kan säga, vet du ej.

I diktens riken är det som i tankens.
 All dikt är genomskinlig. Af kristall
 dess stad är byggd, och ljuset tusendubblat
 tillbakastrålar från dess spegelmurar.

The religion for which Tegnér seeks expression in poetry is extremely simple in character. In *Nattvardsbarnen* (1820), which is essentially a homily in verse, Tegnér says that all that is really great is simple both in doctrine and in song; so simple that even a child can grasp its meaning. 'The meaning of religion,' he says, 'is love.' Thus, religion is defined in a single word, viz, 'love.' By love he means love of God, which is love of all mankind.

Vänlig läraren stod som en ljusets ängel ibland dem,
 tydde för barnen det heliga ut, det högsta i få ord,
 grundligt, men enkelt och klart, ty allt det höga är enkelt
 båda i lära och sång, ett barn kan fatta dess mening.

Älskar du Gud som du bör, då älskar du bröderna äfven.

Here the simplicity of Tegnér's conception of religion is expressed in direct contrast to the complex theology and theorizing of the State Church during his time. In *Fridsröster* Tegnér glorifies the freedom of religious thought, indirectly referring to the compulsory religion in Sweden before the time of 'The Proclamation of Religious Freedom' by Gustav III in 1781. In his *Reformationsjubelfesten* (1817) Tegnér again refers to liberty of thought as absolutely necessary for true religion and deplores the restrictions which the Lutheran church has laid upon it. The question of religious liberty was of vital importance to the poet. It was this question which involved him in the great struggle of his life and finally resulted in the derangement of his mind and the paralysis of all poetic effort. In 1824 he was elected Bishop of the Church of Sweden at Växjö. This was a

crisis in the poet's life and proved to be a great misfortune, for it was entirely impossible for him to reconcile his own personal religion with that of the church. 'Theology is religion's worst enemy,' he says (1821). 'Orthodoxy is bankrupt not only in reason but also in Christianity. The orthodox conception of the Trinity is an impossibility (*quadratura circuli*—a squared circle), the Divinity of Christ irrational and Vicarious Atonement a butcher's idea which is heathen both in sight of God and reason.' This relation to theology, in the position in which he was, deeply affected an honest and sensitive soul as Tegnér was. His correspondence at this time all shows a great discontentment and dejection of mind. He felt, as he says, 'like a church police-master rather than like a church bishop.' In deep despair he cries out (1826), 'the foundation of my reason is in fragments (*min resonnansbotten är sprucken*), but I try to piece it together again, now with friendships and now with poetry.' This deep dejection of mind is given artistic expression in his poem, *Mjältsjukan* (1825). Tegnér thought that the duties of his new office would not be so strenuous as to deprive him of the time for continuing his poetic efforts but he found that he not only was deceived in this regard but on account of the intense spiritual struggle through which he was passing that all his poetic talent had become paralyzed. *Gerda*, which promised to be one of his master-pieces, remained a fragment, as well as an epic poem upon Charles XII and another upon Napoleon. It is no wonder that he cries out: 'Sweden is a land of genius in science and in literature, but our genius is frost-bitten just like our crops.'

The canto *Försoningen* (Reconciliation) in the *Frithiofssaga* was written in 1822, while the whole poem was not completed until 1825. The old Norse saga of 'Frithiof the Bold', *Friðþjófs-saga ens froekna* furnished Tegnér the structure for his poem but there is much in Tegnér's work which is the poet's own, irrespective of the original. The most vital and important element original with Tegnér is the religious. In 'The Reconciliation' the key-note is sounded to the poetic symphony of *Frithiof*. Tegnér's *Frithiof*, though clad in the garb of an Old Norse vi-

king, is nevertheless a Christian character, a poetic production of Tegnér's own religious thought. Of all the cantos in the poem 'The Reconciliation' contains the most complete embodiment of Tegnér's doctrine of life and reveals the poet as the spokesman of Christianity in direct contrast to the heathen religion of the Old Norse viking. The canto (*Försoningen*) has, therefore, no counterpart in the original but is added by Tegnér to complete the Christian character of his Frithiof and to give his whole poem a deeply religious significance.

Frithiof, in burning the temple of Balder, has committed a crime which not only makes him an outlaw in the community but also renders him liable to the penalty of death. In the canto '*Försoningen*,' Frithiof appears before the priest of Balder to do penance for his crime. This he thinks he will accomplish by rebuilding the temple which he has burned. Here in this final canto Tegnér seizes the opportunity to restore Frithiof into favor with the outraged god by means of a spiritual reconciliation which far transcends the mere rebuilding of the temple. Balder's priest, like the Christian priest in *Nattvardsbarnen*, is here Tegnér himself giving utterance to his own religious views. The structure of the new temple becomes the symbol of the Christian doctrine of reconciliation with God. Reconciliation with God means salvation and is possible only through the love of God, which is the love of all mankind. The whole question of reconciliation is based upon love. If the soul is not purged of all hatred towards our fellow-men love for God and, therefore, reconciliation with God is impossible. This whole doctrine is based upon Matthew V, 23, 24, ff., 'first be reconciled with thy brother and then come and offer thy gift,' as Balder's priest tells Frithiof:

Försonas med din fiende och med dig själf,
så är du ock försonad med ljuslockig gud.

When Frithiof stands before the new temple the glory of its beauty overpowers him. Twelve virgins, clad in silver corslets and radiant with the fresh fervor of youth, emerge from its portals and around the altar of the God sing a holy song of consecration. A great change suddenly comes over Frithiof's

soul. The memories of his youth when all was happiness and innocence appear before his inner vision. Like Faust on Easter morn when the song of The Resurrection greets his ears, so Frithiof's soul is softened and purified. His wild viking life, with all its bloody deeds and adventures, sinks like a shadow into the past. His soul is suddenly transported from the sordid life on earth into the higher realms of Valaskjalf, the Viking heaven. Revenge and hatred melt from his soul like the snow upon the mountain when the spring sun shines. In this new transport of joy he feels himself at one with God and all mankind; for love, like a sudden flash of light, has entered his soul, and though he be not conscious of it, his true reconciliation has begun. It seems to him 'as if he could feel the heart of nature beating against his own, as if he could fain press the whole world (Heimskringla) to his breast in brotherly love and *make peace with every created being in the sight of God.*'

Det var, som kände han naturens hjerta slå
emot sitt hjerta, som ville han trycka rörd
Heimskringla i sitt broderfamn och *stifta frid*
med hvarje skapadt väsen inför gudens syn.

This feeling of oneness with God in all created things Tegnér has most beautifully expressed in his poem upon 'The Trees', *Träden* (1813). In fact he uses almost identically the same words which he makes Fritiof use in the passage quoted above. In this poem Tegnér gives expression to his pantheistic doctrine of the immanent God in nature. 'In olden days the oak-trees of Dodona uttered from out their shadows the oracle of God. So to-day their voice whispers the same oracle of God into the ear of the wise (i. e. the spiritual) man, for it is through nature that the Divine Spirit manifests itself. The stately oak with its crown of glory, the fair birch and the royal fir are all manifestations of His spirit.' Nature is God and God is nature; one being merely the manifestation of the other. 'Therefore,' the poet continues, 'worship the trees as the ancients did but not as *a mere created thing but as a living spirit.*'

Fäll ned och tillbed, icke ett skapat ting,
men håg som lever!

In this feeling of the identity of God with nature the poet cries out: 'O, let me press all created things to my breast in love,'—'O, låt mig trycka vart väsen kärligt bröst!'—just as Frithiof says that he feels 'as if he could fain press the whole world to his breast in brotherly love and make peace with every created being in the sight of God.' Frithiof is at this moment at one with the Infinite, just as the poet Tegnér in contemplation of God's spirit manifested in nature.

In the priest's discourse to Frithiof upon reconciliation Tegnér emphasizes the divine character of man. In describing the history of the gods, the priest has given a larger picture of the history of man. 'Once peace dwelt not only in the halls of the gods but also upon earth, for that which has taken place here below has also occurred in heaven above, only in a larger measure. Humanity is but a diminutive picture of Valhalla; it is the light of heaven which is reflected in Saga's rune-written shield.'

Ty hvad som sker har nere, det har redan skett
i större mått der uppe: menskligheten är
en ringa bild af Valhall; det är himmlens ljus,
som speglar sig i Sagas runbeskrifna sköld.

In *Fridsröster* the poet likewise emphasizes the divine character of man. The divine attributes inherent in man's nature are peace and love. It is only by fostering these impulses that the riddle of life can be solved. Therefore, the poet admonishes man to guard carefully this precious flame that has been sent to him from heaven.

Menska, någon himmelsk flamma
lefver i dig, vårda den!

In *Nattvardsbarnen* the priest speaks of this divine spark in the human heart *den himmelska lågan* and warns the children not to allow it to become extinguished. Love for God is identical with the love for all mankind, for man is divine. 'If thou lovest God as thou shouldst, then doest thou also love thy brother, for every human being bears the divine stamp upon his brow. Canst thou not read thine origin in every one of his (man's) features? Why shouldst thou hate thy brother?'

Älskar du Gud som du bör, då älskar du bröderna äfven:
 Bär ej hvar mensklig gestalt det gudomligas tecken på pannan?
 Läser du ej i hans drag ditt ursprung?—
 —Hvi skulle du hata din broder?

When Frithiof offers the new temple of Balder as a reconciliation for the crime he has committed against the god, the priest carefully distinguishes the difference between the symbol and the reality, between the mere rite and the spirit which that rite represents. It is not the symbol but the spirit which absolves. Reconciliation is a spiritual process which takes place within the soul itself. Salvation is attained only through character, for the wrong which one has done cannot be made right except through the efforts of the individual himself. 'The sacrifice dearest to the gods is not the incense from the sacrificial altar but the renunciation of the heart's wild hatred and evil impulse for revenge.' If Frithiof cannot purge his soul of these wicked thoughts, 'what does he seek in the temple of Balder?' The symbol without the spirit is of no avail and the new temple has lost its significance.

Men tecknet ar ej saken, det försonar ej:
 hvad sjelf du brutit gäldar ingen ann för dig.
 de döda sona vid Allfaders gudabarm,
 den lefvandes försoning är i eget bröst.
 Ett offer vet jag, som är gudarna mera kärt
 än rök af offerbollar, det är offret af
 ditt eget hjertas vilda hat, din egen hämnd.
 Kan du ej döfva deras klingor, kan du ej
 förlåta, yngling, hvad vill du i Balders hus?
 Hvad mente du med templet, som du reste här?

In this passage Tegnér invalidates the orthodox conception of Vicarious Atonement. He says: 'whatever wrong thou thyself hast done, no one else but thyself can atone for'—"hvad sjelf du brutit gälder ingen ann för dig"—. The orthodox conception of Christ's suffering as the atonement for the sins of all mankind seemed to Tegnér irrational and irreligious. By such an act the essential worth of character is destroyed which is the basis of all true religion. The atonement for sin is an en-

tirely subjective process which only the character of the soul makes possible. Therefore, Christ's passion is only a symbol of the suffering through which every human soul must pass in order to be absolved and thus to inherit the kingdom of God. In a letter to Geijer in 1821, Tegnér writes with intense indignation: "the orthodox conception of Vicarious Atonement is a butcher's idea which is heathen both in sight of God and reason." ¹

In "Nattvardsbarnen" the children are assembled to receive the blessings of their spiritual father and to be consecrated for their life's work. The priest dwells at length upon love as the essential element of religion and upon reconciliation as possible only through love. On this day the ceremony is performed which is symbolic of these religious truths. Therefore, the priest warns the children not to confuse the symbol of the truth with the truth itself, "for the symbol is dead, if the thing itself has not life." "The eternal light does not shine for the blind, it is real only to the eye which can see. Forgiveness consists neither in bread nor in wine but in the purified heart." ²

Again in the Epilog of 1820, Tegnér takes care to distinguish between the thing itself and its outward manifestation. On the day of this ceremony the students of Lund university are to crown the efforts of their academic career. The laurel wreath (the Master's Degree) with which they are to be crowned by their Alma Mater is merely a symbol of the ideal of truth which they are to pursue in after life. "The truth can never be wholly attained, it flees before us like the fair form of Daphne before Apollo." Then follows a description of the famous myth of

¹ *'en slaktareidé som vore hädisk mot både Gud och förnuft?'*

² *Tecknet är dödt, om ej saken har lif. Det eviga ljuset är för de blinde ej till, men föds af det seende ögat. Icke i bröd och ej heller i vin, i det renade hjertat ligger förlåtelsen gömd.—*

So with Frithiof "the symbol is not the thing, the symbol (in itself) will not bring reconciliation,"—"men tecknet är ej saken, det försonar ej."

Apollo in pursuit of Daphne, the god's ideal of beauty. Daphne is transformed into a tree but Phoebus Apollo, breaking off a branch, twines it among his locks in token of his love. So the sons of Phoebus, in passionate pursuit of their ideal of truth, fail to outstrip her and find only an altered and poorer form; for the truth itself is perfect, and possible only with God. "Therefore," the poet says, "treasure this wreath which you receive today for it symbolizes your purpose in life. *But the symbol is not the thing itself*, the road you travel is not yet identical with the end which you seek; that is still far away."³

If the symbol were confused with the thing itself, the pursuit of truth would be at an end and the purpose of the life intellectual would be frustrated. So too in religion, the symbol must not be confused with the spirit which it represents, else the purpose of religion is invalidated. Vicarious Atonement is, therefore, a mere symbol which, if considered identical with the thing itself, negates the very character of religion. The Atonement consists not in Christ's suffering itself but in purifying the soul, as Christ did, through suffering, which entails the active renunciation of evil impulses and the cultivation of the divine which are inherited of God. In both the life religious and the life intellectual the symbol is not the thing itself,—*"tecknet är ej saken"*—, for the thing itself is the eternal truth of which men, like the god Apollo, is in constant pursuit. In the Frithiofssaga Tegnér has merely translated into spiritual terms the conception of a truth which he had in the Epilog previously applied to the intellectual ideal of man.

Profesor Warburg in his "History of Swedish Literature,"⁴ naively remarks concerning Tegnér's view of Vicarious Atonement that "it is hardly orthodox from the view point of either the Old Norse or the Christian religion." Tegnér's religion far transcended in spiritual import the orthodox religion of his day. His religion is based upon love and the worship of God in spirit

³ *Men tecknet är ej saken, vången är
ännu ej målet: det står fjärran borta.*

⁴ *Illustrerad Svensk Litteraturhistoria af Henrik Schück och Karl Warburg, Stockholm.*

and in truth. Thus the priest tells Fritiof that the only sacrifice which will bring him reconciliation with the god Balder is the renunciation of "his heart's wild hatred and evil impulse for revenge." In almost the same identical terms in *Fridsröster* (the original title of which was "Reconciliation"—*Försonligheten*, 1806) the poet symbolizes Reconciliation sitting (like Christ) at the right hand of God, where the flame of every hateful and bitter thought is extinguished. The orthodox conception of Christ's sitting at the right hand of God interceding for humanity is here applied to a subjective state of the soul, which is realized only when hatred and all evil passions are burned away.

Om du lider, om du faller
misskänd, utan tröst och hopp,
genom lifvets fängselgaller
se i öppna himlen opp,
der hvar hatfull själ, hvar bitter
svartnar som en slocknad brand,
och försonligheten sitter
på den Högstes högra hand.

In *Fridsröster* also Tegnér says that the riddle of life is solved only through love. To love and forgive the sons of the same father is to redeem the world. Love, therefore, is the essential character of reconciliation with God and with man, and only through love and reconciliation is the salvation of the soul made possible.

Frid och kärlek måste stamma
från den faderliga vän.
Vet du på din lefnadsgåta
något tröstligare svar
än att älska och förlåta
sönnerna af samma far?

In *Nattvardsbarnen* the poet likewise refers to reconciliation as the key to the riddle of life. "When, on the last day, the dead rise out of the grave they will whisper to each other with whitened lips the word (only dimly sensed before) which will solve the riddle of the universe; 'reconciliation.' Reconciliation is love

and love is reconciliation.⁵ Therefore, thou child of man, love the allmerciful father and if thou lovest God as thou shouldst, then doest thou also love thy brother."

This is exactly the same doctrine of atonement that the poet utters through the priest of Balder's temple when Frithiof seeks reconciliation for his crime. Frithiof must, in other words, "love his enemies and do good to them that hate him" before he can gain God's love and reconciliation with God, and no one else can do this for him. Thus Tegnér gives poetic expression to the Christian religion in its truly spiritual and transcendental significance, in direct opposition to the irrational conception of Vicarious Atonement held by the Orthodox Church in that the latter confused the symbol with the thing.

This larger, transcendental religion the poet repeatedly emphasizes. God is one, the father of us all. His nature is love and through love we worship Him in all things spiritual and material. In the Frithiofssaga the priest refers to the new religion of Christ. The essence of this new religion is (as in *Fridsröster*) peace and love, which has bestowed upon the world that reconciliation which Frithiof seeks. Yet the god of this new religion is the same spirit which the vikings worshipped, though perhaps in a different form. "One is Allfather, though many be his messengers,"— *en är Allfader, fastän fler hans sündebud* — So too in *Fridsröster* the priest speaks of all mankind as "the sons of the same father,"— *sönnerna af samma far*.

The oneness of God Tegnér expresses most beautifully in his poem upon "The Trees" (*Träden*. cf. p. — of this article). In "The Trees" God is expressed in the outward manifestation of nature. The whole material universe breathes His spirit. So too in the unseen world the spirit of God is one, inherent in the soul of man. God expresses himself both objectively and subjectively, for He is the essence of the universe. In *Fridsröster* the poet emphasizes religion as a natural instinct whereby the soul senses the spirit of God. The soul of man reaches God in this manner,

⁵ — och de döda stiga ur grafven,
hviskande sakta hvarann i örat med bleknade läppar
ordet, blott anadt förut, till skapelsens gata: försoning!
Kärlekens djup är försoningens djup, försoning är kärlek.

just as the poet, Tegnér, did through the contemplation of the outward manifestation of God's spirit in the trees. Thus the poet says in *Fridsröster*: "what difference does it make what we call this father of ours? Whatever is accidental must perish but that which is essential will live. Can the wise man with his learning (however profoundly and skilfully he may reason) come nearer to God's world than the primitive man in his innocence?"

Ack, hvad gör det hur vi kalla
denne far, som dock är vår?
Hvad till fälligt är må falla,
det väsentliga består.
Männ'den vise med sin lära,
än så djup, så konstigt byggd,
kommer världens Gud mer nära,
än den vilde med sin dygd.

God as the spirit of the universe both spiritual and material Tegnér expresses in a single line in "*Nattvardsbarnen*." In his sermon to the children the priest sums up his doctrine of religion by the single word, "love." Love for God, as in *Fridsröster*, means love for all God's creatures. This love is one, just as God's nature is one. "The sun in heaven is one and one is also love,"—"solen på himlen är en, och en är kärleken också." The outward and the inner world are thus both united through love which is the spirit of God.

When Balder's priest in the *Frithiofssaga* refers to the new religion of Christ, which he has heard rumored in the distant South, he says: "I do not understand it fully but in my better moments I have, nevertheless, vaguely *sensed* its meaning."⁶ This is important as emphasizing Tegnér's belief in the intuitive side of religion, the same doctrine which he expresses in *Fridsröster* where he draws the distinction between the reflective and intuitive man. The hours when such intuitive feeling fills the soul are the hours of divine inspiration. They come at the time when the soul is most receptive and bring us into direct commu-

⁶ "Jag känner ej den läran rätt, men dunkelt dock i mina bättre stunder har jag *anat* den."

nication with God and true religion. It is then that idealism, the poet's inspiration, is born and it is then that the seeds for great deeds are sown, as Tegnér says later in *Efter talets slut vid Gustav Adolfsfesten i Växjö domkyrka* (1832). In this poem Tegnér gives us a glimpse of his own inner life and the source of his inspiration as a poet. Religious and poetic thought are here woven into a single fabric in which one cannot be distinguished from the other. He says: "there are times in this earthly life, most of all after the day with its strife is done and its joy and pain are lulled to sleep, when man rests in the bosom of night and nobler thoughts with purer feelings find their way into his heart. If at such an hour your heart feels a heavenly power which spreads its wings and carries you with it in its heavenly flight away from all the small cares and the deceit of the day, if ye then feel (*anar*) that ye ought to have a higher goal in life, that ye should live for something better, for some cause more noble than just your own small share in the day's spoils, for the cause of humanity, its light, its honor, and for your country; if such an hour lifts you, O Swedish men, above the ground of earth, do not say it is a dream. Ye forget that your fathers dreamed just this dream and that there never has been a great man who has not lived and died for it."

The simplicity of Tegnér's religious thought together with his broad humanitarian view of life marks him as the greatest of all religious poets in the history of Scandinavian literature. There is in Tegnér's poetry something of Lessing's noble sentiment, as portrayed in his religious drama of *Nathan the Wise*, united with the lofty idealism of the poet, Schiller. Lessing continually aimed to break down the narrow, conventional standards of religion. His whole philosophy and its expression in poetry sought to establish the vital truths of religion in distinction to the empty formulas and irrational doctrines of the Orthodox Church. Tegnér, like Lessing, carefully distinguished between the letter and the spirit of religion. DER BUCHSTABE TÖTET, DER GEIST MACHT LEBENDIG, which is the spirit of Lessing's *Nathan the Wise*, is exactly Tegnér's, *tecknet är dödt, om ej*

saken har lif. Tegnér's symbol of the pursuit of truth which ever evades the efforts of man to attain it (*Epilog*. 1820) is the poetic expression of the same philosophic concept which Lessing emphasizes in his celebrated passage upon God and the possession of truth (EINE DUPLIK). In Tegnér is united this broad religious philosophy characteristic of Lessing with the refined poetic feeling of Schiller. Schiller's humanity, toleration and lofty idealism were all akin to the spirit of Tegnér and exerted a powerful influence upon him, as he himself acknowledges. *Nyårsklagen* (1808) is a direct reflection of Schiller's, ANTRITT DES NEUEN JAHRHUNDERTS and *Det Ewiga* (1810) of DIE WORTE DES GLAUBENS. The whole spirit of *Frids-röster* is marked by the same lofty and idealistic tone that characterizes Schiller's doctrine of DIE SCHÖNE SEELE and all his poetry.

Tegnér was, first of all, a priest in the Christian church, whose duty it was to elevate humanity, but this divine mission was frustrated by the unhappy conditions in which he was placed. In the function of a priest in the Orthodox Church his genius found no room for expression. It was imprisoned within the walls of a false religion and finally perished in the struggle for the light of liberty. But if he was prevented, in the function of a priest, from carrying out his exalted mission in life he, nevertheless, found a larger and more effective sphere of religious activity in the function of a poet. With Tegnér poetry was life, and to poetry he devoted his whole life. "I really lived only when I sang," he says in his touching poem, "Farewell to my Lyre" (1840). Religion was his mission in life and this he nobly performed through poetry, for he has given to the whole world the essential truths of the Christian religion in the imperishable form of his poetic art. Thus Tegnér justifies his own theory that poetry is the greatest and truest expression of religion.

What Tegnér said of Schiller, "that he discloses all his rich personality in every one of his poems, however insignificant, may well be said of Tegnér himself. This rich personality, this

lofty idealism and wonderful religious insight is all the more deeply appreciated if we can bind the threads together which run through the fabric of his work. This the writer has attempted to do in connecting with Tegnér's earlier works the religious thought expressed in the canto, "Försoningen" of his Frithiofssaga.

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